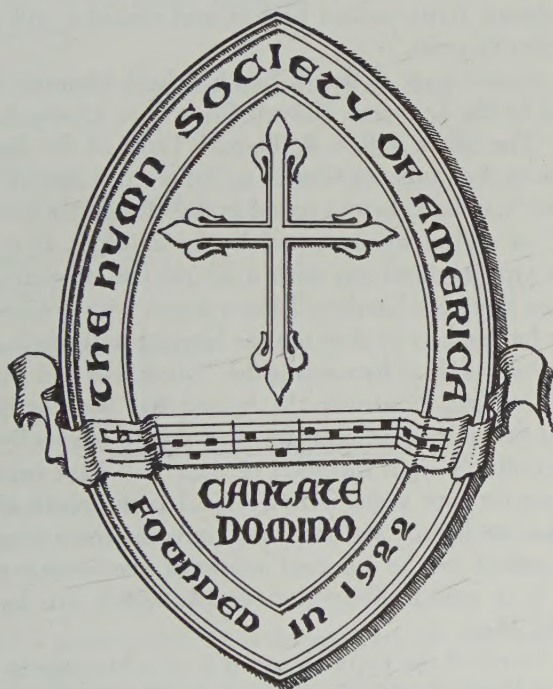
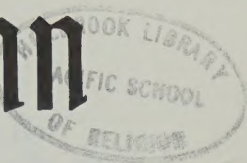


The Hymn

JANUARY 1965



The President's Message

FOUR NEW HYMNALS

It is always an important moment when a new hymnal comes to the office of the Hymn Society. Recently four hymnals have been received which merit special attention. The first of these is 228 years old. It is a facsimile reprint of John Wesley's "Collection of Psalms and Hymns" the original of which was printed in Charleston, South Carolina in 1737. This reprint is published by the Dalcho Historical Society of the South Carolina Diocese of the Protestant Episcopal Church whose address is 138 Wentworth St., Charleston 6, South Carolina. This hymnal was the first of the long line of Methodist hymnals which have been used during the years. It contains seventy Psalms and Hymns drawn from various sources and includes only a handful of John Wesley's hymns.

The second book is the "Church School Hymnal for Children" published by the Lutheran Church Press, 2900 Queen Lane, Philadelphia, Pa. The editor is Rev. R. Harold Terry of the Board of Parish Education of the Lutheran Church in America. It includes a substantial number of "standard" hymns found in the "Lutheran Service Book and Hymnal" as well as hymns especially for children. It is an unusually attractive typographical job with a liberal use of pictures and color. In addition there is a Leader's Edition which provides information and guidance for teachers as they use the hymnal with their classes.

The third of these hymnals is the "Northfield and Mount Hermon Hymnal" of 1964. Evidently the feeling has been growing in these important preparatory schools that they should have a hymnal of their own. Accordingly eight members of their staff have been working on this project for four years. This Hymnal is the result of their labors. It contains 268 hymns and responses and fifty-three pages of worship material suited to the spiritual needs of the young people in the Schools. It is published by the Schools which are located in East Northfield, Mass.

The fourth of the hymnals noted in this Message is the "Harvard University Hymn Book" of 1964, published by the Harvard University Press, Cambridge, Mass. The previous hymnal published by Harvard was in 1926; and this in turn was a revision of the 1894 Hymnal. The editor of this new book is Samuel H. Miller, Dean of the Harvard Divinity School. The musical editor is John Ferris, the University Organist and Choirmaster. This hymnal has 260 hymns and forty

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The Editor's Column

THIS ISSUE OF THE HYMN sees the fulfilment of a hope of members of the Executive Board of the Society and the answer to suggestions by a number of members, the publishing of new and worthy hymn tunes. The Hymn Tune Committee of the society, Dr. David Hugh Jones, Chairman, has been called upon from time to time to evaluate hymn melodies in several contests. The committee has recommended that the society publish other tunes that come to their notice and are worthy of wider attention.

One might continue the argument, which is more important, the text or the tune. Many, especially musicians, would agree with Percy Dearmer's opinion of years ago, that the tune in a large sense makes the hymn. The fact that so many hymn tunes and texts have been fortunately "wedded" speaks volumes for the fact that a number of them would be eligible in the choice of the "best ten."

The ADESTE FIDELES tune is a case in point. In early hymnals one can find several texts associated with the tune. Few would remember them now, and others might be surprised to know that such was ever so. This likewise raises another aspect of text versus tune. In former years many Catholic hymnals gave the ADESTE FIDELES text only in Latin, as was the case with the text of a number of other well known fine melodies. Since the vernacular translations were not generally known by a great majority of the singers, it was the tune that had special appeal. Such well known examples include ST. THOMAS, ORIEL, MELACOMBE, DUGUET, O ESCA VIATORUM, all highly respected tunes.

Victorian composers are often condemned for using the clichés of the era. If we are to replace the less desirable tunes that show the wear of time, it will be necessary to interest young composers, and the more experienced ones for that matter, in the needs of the moment. Perhaps their approaches in search of the "new" will yield tunes more in keeping with the spirit of our time. Yet for the tunes to survive, they must have that spirit of timelessness that has graced those having the spirit of the ages. Trying one's hand at what appears so simple may soon reveal that one's imagination and inspiration as well, will be taxed to produce bright new melodies for joyous congregational praise.

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Come, Thou Fount of Every Blessing

JACK L. RALSTON

THE MODERN HYMNALS which contain "Come, Thou Fount of Every Blessing" generally use the hymn tune NETTLETON. This sprightly tune is but a pale replica of a most interesting tune HALLELUJAH, which apparently first was published by John Wyeth in his *Repository of Sacred Music, Part Second*.¹ Irving Lowens, in his introduction to the reprint edition of the *Repository* asserts his belief that the Rev. Elkanah Kelsay Dare served as the musical editor of the collection.² From the internal structure it would appear that HALLELUJAH was the work of a person with some notion of counterpoint, perhaps even a musician. Wyeth was widely known as a publisher and likely Dare did much of the work on the *Repository*.

Five settings of the words "Come, Thou Fount" are to be found in the *Repository*. The opening measures of each is given in Example I. In the *Repository* they occur as follows: NEW MONMOUTH, p. 104; ANIMATION, p. 108; HALLELUJAH, p. 112; CONCERT, p. 113; SHIELDS, p. 29. It will be noted that each tune is written either in 2/4 or 2/2 time. With the accent falling on the first note a stronger effect is given. HALLELUJAH commonly occurs in 3/4 time, using the first two notes as a pick up.

EXAMPLE I

Example I displays five musical settings of the words "Come, Thou Fount" from the *Repository*. Each setting is shown on a single staff with its title above it. The settings are: New Monmouth (2/4 time, treble clef, key of G major), Animation (2/4 time, treble clef, key of D major), Hallelujah (3/4 time, treble clef, key of G major), Concert (2/4 time, treble clef, key of G major), and Shields (2/4 time, treble clef, key of D major). The notation includes various rhythmic values, accidentals, and a repeat sign at the end of each staff.

Musically, SHIELDS and HALLELUJAH are more complex than the others. Each makes use of double counterpoint. SHIELDS is a three voice tune and the exchange of voices takes place between the soprano and tenor. HALLELUJAH is a two voice tune and is given as Example II.

EXAMPLE II

HALLELUJAH. 8 & 7. Major Key on F.

The first six measures are repeated, then the exchange of voices occurs from measure 7 to measure 12. To make the rest of the piece come out "right" the half note on the syllable *bove* should be a whole note which would allow the measures and their accents to be like the opening 6 measures. The question of the time signature—should it be duple or triple is an important one. Did the composer who was able to successfully handle the double counterpoint err in placing what might be a triple meter composition in duple time? Does the composer further show his ineptness by his notation of the final measures? In a check of the time signatures used in the *Repository* it was found that no less than 79 tunes have (2/2) for their signature. Some 118 tunes use some form of duple time, 10 use 6/4 or 6/8, and only 19 are in some form of triple meter. This compares favorably with Allen D. Carden's *Missouri Harmony* which contains 135 in duple, 9 in 6/4 or 6/8, and 21 in triple meter. The melody of HALLELUJAH is a strong one if in duple meter but loses much when it is placed in triple meter. Melodically the tune is, according to G. P. Jackson, in the Hexatonic Mode #A (1, 2, 3-5, 6, 7).³ The occurrence of the Bb as a passing tone in measure 5 and measure 16 does not count as a regular scale step. From looking at the opening notes in the Bass line one might think that the tune is in a minor key but by the third measure the minor feeling is dispelled. It is truly amazing how much is made out of such a small amount of material!

Although there was at one time some concern about the real author of the text, "Come, Thou Fount," Julian in his *Dictionary of Hymnology* settles on Robert Robinson.⁴ Usually the text is presented in either six stanzas of four lines or three stanzas of eight lines. Julian

mentions two additional stanzas⁵ which are no longer in use. These are to be found, however, in C. H. Cayce's *The Good Old Songs*, and the full text is quoted below:

Come, Thou Fount of ev'ry blessing,
Tune my heart to sing Thy grace;
Streams of mercy, never ceasing,
Call for songs of loudest praise.
Teach me some melodious sonnet,
Sung by flaming tongues above:
Praise the mount, O, fix me on it,
Mount of Thy redeeming love.

Here I raise my Ebenezer;
Hither by Thy grace I've come;
And I trust by Thy good pleasure
Safely to arrive at home.
Jesus sought me when a stranger,
Wandering from the fold of God;
He, to rescue me from danger,
Interposed with precious blood.

Oh! to grace how great a debtor,
Daily I'm constrained to be!
Let Thy goodness, like a fetter,
Bind my wandering heart to Thee.
Prone to wander, Lord, I feel it;
Prone to leave the God I love;
Here's my heart, O take and seal it,
Seal it for Thy courts above.

Oh! that day, when freed from sinning,
I shall see Thy lovely face,
Richly clothed in blood-washed linen,
How I'll sing Thy sovereign grace;
Come, dear Lord, no longer tarry;
Take my raptured soul away;
Send Thine angels down to carry
Me to realms of endless day.

If Thou ever didst discover
To my faith the promised land,
Bid me now the stream pass over;
On the heavenly border stand.
Overcoming whate'er opposes,
Into Thine embrace I'd fly;
Speak the word Thou spak'st to Moses,
Bid me "get me up and die."⁶

What rich ground for the evangelists to plunder and ravage! Julian says that the last stanza is taken from Charles Wesley's "Jesu, Help Thy Fallen Creatures."⁷ That does not detract too much from usefulness of the material and somehow does fit in with what has been discussed in the other stanzas. The additions to the text in the way of choruses can almost without exception be traced to one of the added stanzas and were probably inspired by the spirit of the revival.

The selection of stanzas of this hymn for use in the *Repository* range from three to four lines only. SHIELDS (p. 29) uses three stanzas with only slight changes from the text quoted from Cayce. "Praise the mount, I'm fixt upon it," is a more positive approach than "Praise the mount, O, fix me on it." "Interpos'd his precious blood," is used instead of "Interposed with precious blood." The last two lines of the third stanza are probably the most frequently changed in all the settings examined. The *Repository* has it "Here's my heart, Lord take and seal it, Seal [it] in thy courts above." Cayce and others have "Here's my heart, O take and seal it, Seal it for Thy courts above." Still others have "Seal it from Thy courts above." The last quoted line is ambiguous and probably editors along the way were concerned with the possibility of erroneous interpretation.

CONCERT (p. 113) makes use of the full first stanza of eight lines but utilizes "Praise the mount, O, fix me on it."

HALLELUJAH (p. 112) employs the same text as CONCERT but adds this refrain: "Hallelujah, Hallelujah, We are on our journey home," which is repeated. This refrain refers to the second stanza lines which read: "And I trust by Thy good pleasure Safely to arrive at home."

ANIMATION (p. 108) has for its text only the first four lines of stanza one with the addition of this refrain: "O glory, glory Hallelujah, Glory be to God who reigns on high."

NEW MONMOUTH (p. 104) has the shortest text of all, only four lines of stanza one.

Allen D. Carden in *Missouri Harmony* repeats NEW MONMOUTH (p. 50) using the same amount of text as the *Repository*. HALLELUJAH (p. 72) gives the same text but without the refrain. Carden also includes OLNEY (p. 33) with the first stanza of eight lines.

Gilbert Chase in his *America's Music from the Pilgrims to the Present* observes:

Often the camp-meeting choruses bore little or no relation to the words of the hymns to which they were appended. An illustration is the hymn of Robert Robinson, 'Come, thou fount of ev'ry blessing,' to which the revivalists appended the following chorus, as recorded in McCurry's *Social Harp* and dated 1849:

And I hope to gain the promis'd land,
 O halle, hallelujah;
 And I hope to gain the promis'd land,
 yes I do;
 Glory, glory, How I love my Savior,
 Glory, glory, yes—I do.⁸

Obviously this is not related too closely to the first three stanzas of "Come, Thou Fount" nor even to the less frequently used fourth stanza, but it certainly is a direct reference to the fifth stanza in Cayce's version which Julian asserts was frequently used as a part of the hymn.

George Pullen Jackson's studies and collections provide an access to many tune books of the period. In his *Another Sheaf of White Spirituals* he discusses four settings of "Come, Thou Fount" but only two provide us with choruses. The first is GLORY (no. 144) which has four lines of stanza one plus this chorus: "Glory, glory, glory, glory; Glory, glory, God is love"⁹ which is repeated. Clearly this is related to line eight of stanza one "Mount of Thy redeeming love." The second is LAND OF PLEASURE (no. 217) with four lines of stanza one plus this chorus: "O glory, glory hallelujah! We're going where pleasure never dies."¹⁰ Although the word "pleasure" is used in a slightly different sense this is related to stanza two, line three: "And I trust by Thy good pleasure Safely to arrive at home."

From *Down-East Spirituals and Others* we select three of the four settings for discussion. The three are: "We'll Join Heart and Hand" (no. 219)¹¹ whose chorus reads: "Bless the Lord, O my soul, Praise the Lord, O my brother, Shout and sing, O my sister, Give me glory, O my father, And rejoice, O my mother, And we'll travel on together, And we'll join heart and hands for Canaan." "We'll Pass Over Jordan" (no. 252)¹² with this chorus: "And we'll pass over Jordan, O come and go with me; When we pass over Jordan, We'll praise th' eternal Three." "Palms of Victory" (no. 294)¹³ whose chorus is: "Shout, O glory, glory, glory, Palms of Victory you shall bear, Palms of victory, crowns of glory, Palms of victory you shall wear." Each of these has roots in the early stanzas but probably has closest ties of association with the fifth stanza given by Cayce.

Spiritual Folk-Songs of Early America yields two settings, the first NETTLETON or SINNERS CALL (p. 127)¹⁴ does not contain a chorus but the second, GLAD NEWS or WE'LL LAND ON SHORE (p. 175)¹⁵ contains this chorus: "And we'll land on shore, Yes we'll land on shore, And we'll land on shore, And be safe for evermore." This, too, is related to stanza five of Cayce.

S. M. Brown in his *Songs of Zion* presents six four line stanzas plus the following chorus: "I will arise and go to Jesus, He will embrace me in His arms; In the arms of my dear Saviour, O there are ten thousand charms."¹⁶ Again, this chorus is related to stanza five of Cayce: "Into Thine embrace I'd fly."

A. J. Showalter in *Hymns of Glory* uses two eight line stanzas with this chorus: "O that fount, the blessed, blessed fountain, Flowing from Thy precious side; 'Tis the precious blood of Jesus, Shed on Calv'ry when He died."¹⁷ This chorus reads a new meaning into the word "Fount." This ties in with lines of stanza two: "He, to rescue me from danger, Interposed with precious blood," which sometimes reads "Interposed His precious blood."

In *Make Christ King*, E. O. Excell uses four lines of stanza one with this chorus: "I love Jesus, Hallelujah! I love Jesus, yes I do! I love Jesus, He's my Savior; Jesus smiles and loves me too."¹⁸ In stanza four of Cayce: "Oh! that day, when freed from sinning, I shall see Thy lovely face."

In several hymnals which contain "Come, Thou Fount" the editors have attempted to assign the hymn to some particular season of the civil or liturgical year. *The Baptist Hymn Book*, compiled by W. C. Buck places it in the section for the New and Old Year with this added note: "I Samuel 7:12. Grateful Recollection. Smyrna."¹⁹ The scripture "Then Samuel took a stone, and set it between Mizpeh and Shen, and called the name of it Ebenezer, saying Hitherto hath the Lord helped us," is surely the reference to the first line of stanza two. Julian classes "Come, Thou Fount" as appropriate for Whitsuntide which would indicate that he considered the "Fount" to be a reference to the Holy Spirit.²⁰

A paraphrase of "Come, Thou Fount" which somewhat more clearly presents the theological issues is found in Charles L. Hutchings' *The Church Hymnal* . . .

Saviour, source of every blessing,
Tune my heart to grateful lays:
Streams of mercy, never ceasing,
Call for ceaseless songs of praise.

Teach me some melodious measure,
Sung by raptured saints above;
Fill my soul with sacred pleasure,
While I sing redeeming love.

Thou didst seek me when a stranger,
Wandering from the fold of God;

Thou, to save my soul from danger,
Didst redeem me with Thy blood.

By Thy hand restored, defended,
Safe through life thus far I've come;
Safe, O Lord when life is ended,
Bring me to my heavenly home.²¹

The American Unitarian Association's *Hymn and Tune Book for the Church and Home*²² substitutes the word "Father" for "Saviour" but otherwise follows a similar pattern.

An anecdote from the life of Robinson is related by S. W. Christophers in his *Hymn-writers and their Hymns*, together with three stanzas of "Come, Thou Fount."

Come, Thou Fount of every blessing,
Tune my heart to sing thy grace:
Streams of mercy, never ceasing,
Call for songs of loudest praise.
Teach me some celestial measure,
Sung by ransomed hosts above;
Oh, the vast, the boundless treasure
Of my Lord's unchanging love!

Here I raise my Ebenezer;
Hither, by thy help I'm come;
And I hope, by thy good pleasure,
Safely to arrive at home.
Jesus sought me when a stranger,
Wandering from the fold of God;
He, to save my soul from danger,
Interposed his precious blood.

Oh! to grace how great a debtor,
Daily I'm constrained to be;
Let that grace, Lord, like a fetter,
Bind my wandering heart to Thee.
Prone to wander; Lord, I feel it;
Prone to leave the God I love;
Here's my heart, Lord, take and seal it,
Seal it from thy courts above.²³

It is rather easy to see why the fourth stanza of "Come, Thou Fount" has been dropped by hymn book editors. The reference to "blood-washed linen" would make it repugnant to many and the personal references to wanting an early death are not theologically sound.

Since the fourth stanza is just as susceptible to change as any of the others, surely some modern author could make slight changes which would readmit the stanza to our modern hymnals. As the hymn now stands with only the first three stanzas used it is incomplete and does not reach the satisfactory conclusion of the four stanza version.

Musically, it might be well for the hymn book compilers to re-examine the duple meter setting with an eye towards restoring some of the vigor of the *Repository* version. It would not be necessary to blow the tune up to a full four voice setting. There is no law which requires hymn tunes to be printed in four voices. In fact some of the simpler hymns would be enhanced by a restoration to two and three voice settings. A two voice setting of HALLELUJAH with both parts sung by men and women in their respective octaves would be a most satisfying arrangement. This, coupled with a reworked fourth stanza, would make a hymn and hymn tune combination worthy of consideration for many hymnals.

NOTES

- ¹ John Wyeth, *Wyeth's Repository of Sacred Music, Part Second*. (New York: Da Capo Press, 1964 Reprint Edition), 132p.
- ² *Ibid.*, p. xii.
- ³ George Pullen Jackson, *Spiritual Folk-Songs of Early America* (Locust Valley, New York: J. J. Augustin, 1937), p. 127.
- ⁴ John Julian, *A Dictionary of Hymnology* (New York: Dover Publications, 1957, Reprint Edition), p. 252, 544, 969.
- ⁵ *Ibid.*, p. 252.
- ⁶ C. H. Cayce, *The Good Old Songs* (Thornton, Arkansas: The Author, 1963), p. 25.
- ⁷ John Julian, *op. cit.*, p. 252.
- ⁸ Gilbert Chase, *America's Music from the Pilgrims to the Present* (New York: McGraw-Hill, 1955), p. 214, 215.
- ⁹ George Pullen Jackson, *Another Sheaf of White Spirituals* (Gainesville, Florida: University of Florida Press, 1952), p. 96.
- ¹⁰ *Ibid.*, p. 133.
- ¹¹ George Pullen Jackson, *Down-East Spirituals and Others* (Locust Valley, New York: J. J. Augustin, 1953), p. 217.
- ¹² *Ibid.*, p. 244.
- ¹³ *Ibid.*, p. 277.
- ¹⁴ George Pullen Jackson, *Spiritual Folk-Songs*, p. 12.
- ¹⁵ *Ibid.*, p. 175.
- ¹⁶ S. M. Brown, *Songs of Zion, A Collection of Old and New Songs* (Kansas City, Missouri: Word and Way Publishing Co., 1899), p. 221.

(Continued on Page 24)

Notker Balbulus and the Origin of the Sequence

JOHN F. BULLOUGH

THE MEDIEVAL HYMNODIC development known as the Sequence, although frequently dispatched in a few sentences in works dealing with the history of hymnody, is sufficiently important to merit closer study. This essay is concerned principally with its origin and general history in church use; the sources indicated in the footnotes describe the structural and formal evolution of the Sequence from its earliest stages down to its virtual demise at the hands of the Council of Trent in the sixteenth century.

Acting in the spirit of the Counter-Reformation, the Council of Trent narrowly circumscribed the use of the Sequence and stifled any further development of the form. In so doing, the Catholic reformers were correcting what had become an abuse and a threat to the integrity of the liturgy. The Sequence, however, retains considerable interest for us as an hymnodic form and provides insights into medieval liturgical life.

Some basic definitions and backgrounds data may help to place the Sequence in perspective: The Sequence follows the Gradual of the Mass. The Gradual, a very ancient chant in the liturgy, consisted originally of a whole psalm sung between the intoning of the Epistle and the Gospel. This psalm eventually became curtailed to two verses from the psalms or from an ecclesiastical source joined to an alleluia verse. The Alleluia is sung and repeated with melodic amplification, followed by a verse, generally also from the psalms, then the Alleluia is repeated again. In ancient times the Alleluia was one of the few places in the Mass where a syllable was commonly amplified and embellished by a vocal melisma improvised by the singers. This amplification was commonly made at the point where the Alleluia is repeated for the last time. It is important to note that this portion of the liturgy is choral, not solo, so that the embellishment had to be agreed upon by the performers and thus could not be completely spontaneous, but with no concern for a text here—the interpolation was made on “a,” the final syllable of *alleluia*—there was considerable opportunity for free-

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dom. Also, choirs at this time were usually small and often well trained. It seems likely that the practice was to some extent a continuation of similar interpolations in the Ambrosian, Gallican, Mozarabic, and Old Roman chants, which in turn reflect somewhat the freer, more improvisatory, and more poetic character of the liturgies of the Eastern Church.¹

Thus, the Sequence was first a musical phenomenon which supplied the framework for a poetic one. The same must be said for the *trope*: the Sequence is specifically a trope on the Alleluia of the Mass, *trope* being a generic term for all such interpolations. Both *tropus* and *sequentia* were originally musical terms.² Gradually interpolations bearing texts superseded purely melodic ones and the Sequence became what it is today: a song with a definite text set syllabically to its melody. It is interesting to note that this syllabic style is the exclusive melodic idiom of Western Hymnody, Catholic and Protestant, ancient and modern, from the period of the writing of the Office hymnody to the present day. The Sequence, however, does contain some interesting features not characteristic of other hymnody. The long wordless melisma, called the *jubilus*, which formed the framework of the Sequence, was interrupted here and there for the singers to catch a breath; frequently the sections thus marked off between breaths were repeated antiphonally, prolonging the *jubilus* even beyond its original length. Naturally, the Sequence verses followed the scheme of pauses already in use as well as the repetition of sections, creating a musico-literary form with paired verses of irregular length, except for the first and last which were commonly not paired. The earliest Sequences usually lack rhyme, but contain assonance; they also lack the regular meter characteristic of the Office hymn. Thus, the Sequence provides a certain variety in its melody and an interesting structure rather different from that of the hymn.

The sequence as we know it—with words set to the melody—originated in the 8th or 9th century in the great monasteries of Northern Europe. Existing evidence points to France as the place of origin.³ This in itself is not surprising since France was the musical center of Western Europe at the time, and church singing was at its height there, but more interesting, this was the period of history when the Imperial monarchy and the papacy were in alliance and, for reasons mutually beneficial, the political arm of this alliance, led by Charlemagne, was engaged in establishing liturgical uniformity in all parts of the empire. By the end of the 9th century European liturgical books exhibited considerable uniformity, although part of the cost of

unity was the incorporation of many non-Roman features. Just at this time too, musical notation was sufficiently developed so that official books of chant could regulate the music of the liturgy. The rite was fixed and new additions were only possible as new feasts were created. Consequently, in this Frankish artistic center, opportunities were found for creative outlet within the liturgy, but separate from the official chant. These outlets—Sequences and tropes—were merely tolerated by the church. Since it was not obligatory, the Sequence repertoire differed in various areas according to taste, tradition, and local resources; a great monastery or cathedral was likely to have a richer practice than a smaller institution.

The Sequence, however, became immensely popular and spread rapidly to Italy, England, and Spain, although the West Frankish region, chiefly St. Martial in Limoges, and the East Frankish, centering at St. Gall on Lake Constance, produced the largest and most characteristic repertoire. By the end of the Middle Ages, virtually every Sunday and feast day had its own Sequence, except in penitential seasons, and Sequences, with the other tropes (e.g., on the Kyrie) threatened to drown the liturgy in an ocean of unofficial song. The total number of Sequences would be almost impossible to reckon, but Clemens Blume mentions the existence of some five thousand.⁴

The Council of Trent limited the Sequences to four: *Victimae Paschali*, for Easter; *Veni Sancte Spiritus*, for Pentecost; *Lauda Sion*, which St. Thomas Aquinas seems to have been commissioned to write for the feast of Corpus Christi; and the famous *Dies Irae*, in the Requiem Mass. The *Stabat Mater*, for feasts of the Seven Sorrows of our Lady, was added in 1727, but the text is no less venerable than some of the others. Although these five are the only Sequences contained in the Roman Missal, there are a number of others still in use. Some French dioceses still retain certain Sequences, for example, the Diocese of Lyons, in which Sequences for Christmas, Epiphany, Ascension, and other feasts, are now sung. In addition, some religious orders—Augustinians, Benedictines, Dominicans, Franciscans, among others—retain Sequences for the feasts of their founders and other occasions. The Franciscan rite, in fact, contains six Sequences which are not found in the Roman Missal.⁵ *The Hymnal 1940*, currently in use in American Episcopal churches, lists the five official Sequences in translation with the traditional melodies, plus four others set to various hymn tunes.

The rapid spread and extreme popularity of the Sequence in the Middle Ages is one indication of the inadequacy of some accounts of

its origin, which suggest that the Sequence came into being almost accidentally. The *Prooemium* to the *Liber Hymnorum* of Notker Balbulus suggests an early history of this form which is probably close to the facts.

This famous introduction, if taken at face value, provides the following information: a monk from the abbey of Jumieges, near the mouth of the Seine, appeared at the Benedictine monastery of St. Gall after his own abbey had been sacked by Norse invaders. He brought with him an antiphonary obviously containing fully developed Sequences, without words set to the melodies.⁶ Notker approved of the procedure, if not of its execution, and tried his hand in an attempt to improve the literary quality of the exercise. An older monk, Iso, who had been Notker's mentor, and who was himself apparently a master of the Sequence, encouraged Notker's efforts after teaching him the rule that each note must have a separate syllable. Notker, a remarkable person—scholar, historian, poet, and musician—went on to write a number of Sequences, many of which are still extant. His *Liber Hymnorum* contains 40 Sequences and of the 79 traditionally ascribed to him, at least 40 are judged to be his work.⁷ Notker Balbulus was canonized in 1513 by Pope Julius II.⁸

The authenticity of the *Prooemium* has sometimes been challenged both by those who would suggest that Notker was the originator of the Sequence, and by those who assign him a very insignificant place in its origin. The truth of the matter undoubtedly falls between the two extremes. With the present general acceptance of the *Prooemium* as Notker's work,⁹ it is clear that the Sequences brought from Jumiege were distinct examples of the form, although perhaps crude ones, and that Notker's master was thoroughly familiar with it. Notker may represent an important milestone in terms of superior literary and musical quality, and the attributable literature begins with him.

Thus, although there is no reason to doubt that Notker was stimulated to write Sequences in order to assist his less musical brethren to remember the elaborate melismas of the *jubilus*, the more interesting fact is the development of this hymnodic form within the Mass.

Although in its subsequent history, the Sequence as a literary and musical form is often uninspired, and sometimes quite poor—the five examples preserved in the Roman Missal are representative of the very best—this flourishing of medieval hymnody within the Mass points to an interesting age of experiment, innovation, and individual expression, with which we find a certain sympathy in our own time.

(Continued on Page 24)

New Hymn Tunes

THESE ARE THE FIRST of a series of recently composed hymn tunes that will appear from time to time in future issues of THE HYMN. The first MICHELANGELO, 77.77. with alleluias, is by Dr. David N. Johnson and the second FORMOSA, L.M., by Mr. I-jin Loh.

Dr. David N. Johnson, B.Mus., M.Mus., Ph.D., A.A.G.O., was Chairman of the music department of Alfred University, 1956-1960 and at present is a member of the faculty and college organist at St. Olaf's College, Northfield, Minn. His compositions include anthems, composition for organ and an Instruction Book for Beginning Organists. He is also working on a Hymn Tune Index which has already reached eight large volumes "with the end nowhere in sight."

Mr. I-jin Loh, a doctoral student in the field of New Testament at Princeton, Theological Seminary was born at Tamsui, Formosa, January 16, 1935. He is a graduate of Taiwan Theological College (Th.B., 1958) and Princeton Theological Seminary (B.D., 1963). His father and one of his brothers (a student for his MSM at Union Seminary) are both members of the Formosan Hymn Committee. Their works have appeared in the Formosan Hymnal. The present hymn tune is one of several composed for Dr. David Hugh Jones' course in Hymn Composition.

THE PRESIDENT'S MESSAGE

(Continued from Page 2)

pages of worship material. In addition is a section in the back of the book which gives information about each of the hymns. This is a welcome innovation.

This Message is not an attempt to review in detail these interesting books. That will be done by others. It is rather to call attention to these books worthy in their own right and also representative of hymnic activity in four important areas: History, work with children, worship in preparatory schools, and worship in the universities.

—DEANE EDWARDS

Hail The Day That See Him Rise

7777 Alleluias

Charles Wesley

David N. Johnson

Al - le - lu - ia, Al - - le - lu - ia!

(Org.)

Hail the day that sees him rise, Glo - rious to his

na - tive skies, Christ a - while to mor - tals given,

En - ters now the high - est heaven.

Al - - le - lu - ia, Al - le - lu - - ia!

Al - le - - lu - ia, -

THE HYMN

19

Again, As Evening's Shadow Falls

L. M.

Samuel Longfellow

I-jin Loh



A - gain, as ev - ening's shad - ow_ falls,



We gath - er in these hal - lowed_ walls;



And ves - per hymn and ves - per_ prayer



Rise min - gling on the ho - ly_ air.



English Wedding Hymns

JESSICA M. KERR

FOR THE PAST EIGHTY OR NINETY years there has always been a hymn included in the English Protestant wedding service, and frequently more than one. It is almost impossible to say just when this custom started. The earliest printed Wedding Service sheets in the Muniment Room at Westminster Abbey date from about 1894 although a *musical* wedding service (whether with or without hymn is not recorded) took place in St. Peter's Church, Tiverton, Devonshire in 1847 when Mendelssohn's Wedding March was played—for the first time, almost certainly, in England. This would indicate a definite trend towards special music at weddings.

Two influences in the mid-nineteenth century are significant. First, the musical good taste of the Prince Consort. Queen Victoria avowedly cared little for music in spite of the charming stories of her association with Mendelssohn. It is most probable that the Prince was largely responsible for the dignity and beauty of the music at royal weddings of the period and of all the other weddings which emulated them. And, secondly, the great revival of hymnology which took place in England with the appearance of H. A. & M. in 1861.

It is safe to assume that the singing of hymns at weddings dates from the appearance of the earliest ones written and designated for "Holy Matrimony" in the second half of the century. These first wedding hymns were written by Rev. John Keble (1857, "The voice that breathed o'er Eden"); Adelaide Thrupp (1853, "Lord, who at Cana's wedding feast"); Dorothy F. Gurney (1884, "O perfect love"); Bishop Mandell Creighton (1843-1901, "O Thou who gavest power to love"); and Rev. John Ellerton (1876, "O Father all creating"). One hymn which appears in the earliest editions of H. A. & M. seems to have been dropped altogether: "How welcome was the call, and sweet the festal lay" to the tune ST. GEORGE by one of the best of all hymn-tune composers, Rev. H. J. Gauntlett. Its theme is that of Adelaide Thrupp's hymn which has also disappeared from the hymn-books, but which was included in the *Irish Hymnal* of 1919 to the tune ANAGOLA

Mrs. Kerr, a resident of South Kent, Conn., is a graduate of the Royal College of Music, London, England, where she took her degree as a violinist. She has written much in the field of church music, and is an authority on John B. Dykes.

(by T. H. Hastings Crossley, 1868). For some reason the association with the wedding at Cana of Galilee does not seem to have been acceptable at the close of the nineteenth century!

The first of these early hymns with its somewhat unfortunate line "Be present, awful Father, to give away this bride," appeared in the first edition of H. A. & M. to the tune MATRIMONY; but in all later editions the tune—a well-known one by Rev. H. J. Gauntlett—is called ST. ALPHEGE. The hymn is seldom sung today. It is interesting to note that J. B. Dykes composed a setting for "The Voice that breathed o'er Eden" for the wedding of a friend in 1872 but it does not seem to have been published; and another tune IRENE (appropriately named for the Goddess of Peace) for a wedding hymn written by his friend and colleague, Sir William Baker, two years earlier.

"O Thou, who gavest power to love" by Bishop Creighton has recently been revived and is sung to S. S. Wesley's HEREFORD. Rev. J. Ellerton's beautiful hymn "O Father all creating" was dropped (surprisingly) from the 1940 edition of H. A. & M. but is still found in the *English Hymnal*. "O perfect love" has remained a steady favorite for about eighty years and is sung to several settings. The words were written a few years after the death of J. B. Dykes and it is most probable that Mrs. Gurney wrote them with his tune STRENGTH AND STAY in mind. The hymn was sung to this tune until J. Barnby composed his setting O, PERFECT LOVE for the marriage of Queen Victoria's daughter, Princess Louise, in the private chapel at Buckingham Palace in 1889. Barnby wrote a second tune—CARITAS—for this hymn, but it is seldom, if ever, heard at weddings. Another tune, composed by Lord Crofton in 1890 was included in the *Irish Hymnal*, 1919. It inclines to the "chromaticism" which so much affected and offended early 20th century hymnologists, but nevertheless matches the spirit of the occasion for which the words were written. STRENGTH AND STAY appears in the same hymn-book as an alternative; and another wedding-hymn, less well-known "Lord, who hast laid on human heart," words by R. Sharratt Cochrane and the tune ST. VINCENT by Barnby.

At the turn of the century several new hymns found their way into the marriage service, where they have remained ever since—notably "Love Divine all loves excelling" (to Stainer's tune LOVE DIVINE); "Our blest Redeemer e're He breathed" (tune ST. CUTHBERT by J. B. Dykes); and "Lead us, heavenly Father, lead us" (tune MANNHEIM, by F. Filitz). This last hymn was sung in the Chapel Royal, St. James at the wedding of King George V and Queen Mary in 1893 and a few years later at the marriage of Sir Winston and Lady Churchill at St. Margaret's, Westminster when it was sung as a processional, the choir

coming down the aisle singing to meet the bride. The passage of time has done nothing to lessen the popularity of this hymn.

Since about 1848 it had become traditional for the bride to enter the church to the sound of the "Bridal Chorus" from *Lohengrin*, but this has been the case in England for some time now. Since 1894 a royal bride has always entered the Abbey to the singing of a hymn. In these days of radio and television, ceremonies of this kind are heard and seen by a vast number of people and it is not surprising that the processional hymn was soon adopted in churches, large and small, all over the country (not to the *complete* elimination of the "Bridal Chorus" but a frequent alternative). This is a desirable step in more ways than one. It satisfies the implacable opponents of Wagner's music in church and at the same time puts an end to the undesirable chatter and staring among the guests which has always been an offence against the solemnity of the Marriage Service. It should be remembered that the guests at an English wedding are expected to join in the singing of the hymns and are, indeed, requested to do so in small print on the Wedding-Service Sheet handed out to them by the ushers.

Perhaps the greatest processional hymn of all (and the one most often used at royal weddings) is John Goss' splendid tune PRAISE MY SOUL. At the wedding of the present Queen and Prince Philip in 1947, the bride entered the Abbey to the singing of this hymn on what was, by an interesting coincidence, the exact centenary of the death of Rev. H. F. Lyte who wrote the words of "Praise my soul the King of heaven" as well as "Abide with me."

Another impressive processional hymn is "O Praise ye the Lord" to C. H. H. Parry's tune LAUDATE DOMINUM. In one English church this hymn is always sung at the entrance of the bride as an established custom. J. B. Dykes's NICEA is also sung as a processional to the words "Holy, Holy, Holy" as is also "O God our help in ages past" to the tune ST. ANNE (attributed to Dr. Croft, 1678-1727), with the fifth verse sometimes omitted.

A particularly lovely wedding-hymn which was sung at the marriage of King George V and Queen Mary is buried in the Westminster Abbey Hymnbook (now more or less obsolete) and could be revived with advantage—"Father of life confessing." The words were written by the Rev. Flood Jones and the music by Dr. Creser, organist of the Chapel Royal in 1891. Both words and music were specially written for the occasion.

A hymn which is often sung while kneeling during the latter part of the service is "May the grace of Christ our Savior" to the tune WALTHAM, by H. Albert. Recently "Come down, O love divine"

to Vaughan Williams' tune DOWN AMPNEY has become popular, and also a good Welsh melody ST. DENIO to the words "Immortal, invisible, God only wise."

The choice of hymns is left to the bride and bridegroom unless they have no preference, in which case the decision is left to the rector and/or the organist of the church. Any reasonable request is approved although one London church permits hymns from H. A. & M. only to avoid difficulties. There are sometimes textual pitfalls, particularly among the later and less well-known verses; but rectors are wary about this and solecisms rarely slip through.

Perhaps the oddest choice among many sent in by organists all over England was "The Battle Hymn of the Republic" which, the organist concerned wrote with an air of astonishment, "was sung by all with tremendous gusto!" At a wedding in Westminster Abbey about 50 years ago the bride (from Ireland, presumably) asked for Part II of "St. Patrick's Breastplate," which is the hymn-like section "Christ be with me" to the tune TARA (Tara is an historic hill in Ireland) by Thomas R. Gonzalves José. The words are by (traditionally) St. Patrick, versified by the famous writer of children's hymns, Mrs. C. F. Alexander. This unusual hymn offers an excellent alternative to the somewhat over-sung "God be in my head" of Sir Walford Davies, which is sung as often at funerals as at weddings.

Two things stand out clearly; firstly, that the singing of hymns is a very important part of the English Protestant wedding service and there is a far wider choice of words and music than has been generally realised. Secondly, that the singing of hymns in which the congregation and the guests join is a great addition to the service, not only to its solemnity but also to its beauty and joyfulness, establishing a link between the bride and bridegroom and their family and friends in the church.

EDITOR'S COLUMN

(Continued from Page 3)

Needless to say they will also have to stand the test of true musicianship.

It will be interesting in future years to count how many of these new tunes, including those of I-jin Loh, and Dr. David N. Johnson, will be accepted by future hymnal editors.

THE EDITORS

COME THOU FOUNT OF EVERY BLESSING

(Continued from Page 12)

- ¹⁷ A. J. Showalter, *Hymns of Glory* (Dalton, Georgia: A. J. Showalter Co., 1903), p. 89.
 - ¹⁸ E. O. Excell, *Make Christ King, A Selection of High Class Gospel Music* (Chicago: The Glad Tidings Co., 1912), p. 269.
 - ¹⁹ W. C. Buck, *The Baptist Hymn Book* (Louisville, Kentucky: W. C. Buck, 1844), p. 632.
 - ²⁰ John Julian, *Dictionary of Hymnology*, p. 252.
 - ²¹ Charles L. Hutchings, *The Church Hymnal, Revised and Enlarged . . . In the Year of Our Lord, 1892* (Boston: The Parish Choir, 1902), p. 442.
 - ²² American Unitarian Association, *Hymn and Tune Book for the Church and Home* (Boston: American Unitarian Association, 1868), p. 165.
 - ²³ S. W. Christophers, *Hymn-Writers and Their Hymns* (London: S. W. Partridge, 1866), p. 292-294.
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NOTKER BALBULUS

(Continued from Page 16)

NOTES

¹ Handschin, Jacques. "Trope, Sequence and Conductus," *The New Oxford History of Music*, Volume II (*Early Medieval Music up to 1300*). London, Oxford University Press, 1954, p. 130.

² *Ibid.*, pp. 128-129.

³ Reese, Gustave. *Music in the Middle Ages*. New York, W. W. Norton & Company, 1940, p. 188.

⁴ Blume, Clemens. "Prose or Sequence," *The Catholic Encyclopedia*, Volume XII. New York, R. Appleton Company, 1911, p. 486.

⁵ Atwater, Donald, Editor. "Sequence," *A Catholic Dictionary*, 3rd Edition, New York, Macmillan, 1961, p. 458.

⁶ Wellesz, Egon. "The Sequences," *Historical Companion to Hymns Ancient and Modern*. London, William Clowes & Sons, Ltd., 1962, p. 22.

⁷ *Ibid.*, p. 24.

⁸ See Hübschen, Heinrich. "Notker Balbulus," *Die Musik in Geschichte und Gegenwart*, Volume IX. Kassel, Bärenreiter, 1961, p. 1695ff. It should be noted that Notker Balbulus was only one of several prominent monks named Notker who were active at St. Gall at various times. Care must be taken not to confuse them.

⁹ Handschin, *Op. Cit.*, p. 148.

Hymns, Anthems and Reviews

EDWARD H. JOHE

Choral Review

Hymn Tune "At the River"—

Adapted by Aaron Copeland;

Choral arr. by Wilding White.

For choirs and for churches interested in "spirituals," this one will be appealing. It comes in four settings: SATB:SA:SSA:TTBB, each arranged with interesting, musical vocal lines.

Deliver Us, O Lord, Our God, Wil-

liam Croft; Edited by Richard

Peek, 98-1692 Concordia, 50¢.

This new edition of 17th century English church music—a verse anthem for ATB and SATB chorus has a fine format and printing. Contrary to popular notion, this kind of music does not require either big voices or large-size choirs. The style calls for tonal quality contrasts and is well within the vocal abilities of the average church choir. For choirs unacquainted with this kind of church music, this would be a fine introduction.

Four Evening Orisons, Daniel Hath-

away; SATB, 25¢; H. W. Gray,

CMR 2811.

These are lovely settings of four prayers for evening "Look Down O Lord"—from an order of compline, "Into Thy Hands"—from an office of compline, "O Brightness of the Immortal Fathers Face"—Greek, 3rd Century, "O Lord Support Us"—John H. Newman.

26 Communion Hymns for Use by Choirs, Austin Lovelace: Abingdon, 75¢; APM 301.

This publication fills a great need especially for churches of the "reformed" tradition and any others that may be giving thought to the communion service and its music.

The preface to the collection states its purpose and we include it here. The music and texts are of unquestionably high quality. Space does not permit giving the list. This reviewer urges any interested church music director to look this over.

Preface—The time span during which members of the congregation take communion is often so long that extended meditation becomes difficult. To provide textual and musical guidance, many church organists play (or choirs sing) familiar hymns. However, most hymnals have a limited number of hymns specifically suitable for communion, and often those chosen are more appropriate for the Passion theme than for the Lord's Supper. Furthermore, there are many differing emphases concerning communion—for example, a simple meal of fellowship, a memorial, the Eucharist (feast of gladness)—all with different theological connotations.

The hymns in this collection represent a wide variety of emphases, and should fill the needs and requirements of almost any church. Texts range in time from the early liturgy of St. James to the most con-

temporary texts. Tunes extend from plainsong through Genevan psalter tunes and German chorales to a Chinese tune and contemporary settings.

The material may be used in a variety of ways.

Our Lord is Risen From the Dead, S. Drummonal Wolff; Tune from Nicolaus Herman (1485-1561); Concordia, 30¢.

This is triumphant music that could be made to sound as such with a small SATB choir—stanzas 1, 2 & 4 are SATB with a trumpet descant or optional sopranos on 2. Verse 3 is in canon for tenor and soprano soloists or unison groups.

When Morning Gilds the Skies—Setting by Carl Schalk; Concordia #98-1789, 25¢.

This is a refreshingly new setting of a familiar hymn. Its use would bring new insight to this familiar and well-used "morning hymn" and possibly, through relief, bring freshness to the tune usually associated with this hymn (*Laudes Domine*).

The setting employs antiphonal, canonic and strong harmonic structures to give the 4 stanzas a virility, contrast and climax. The tune used is "O Seigneur" from The Genevan Psalter.

Five Settings of Texts by Thomas Tiplady, Austin Lovelace, Unison, Canyon Press #YS6153, 50¢.

In Deane Edward's preface to this collection he says "Thomas Tiplady began his career as a writer of hymns in his Lambeth Mission (South London), when he felt the call for

hymns suitable for the needs of his particular congregation. He wrote over 200 hymns and poems, which were published in small booklets and used in the worship services which preceded the Cinema, a regular Sunday evening feature at the Mission."

As one reads these texts, he becomes aware of a directness, words that express thoughts so beautifully and with keen human understanding. In every instance the music captures the spirit of the words.

These settings, besides their use by a congregation, would be fine children's choir music and also be a source for worship service responses.

Sing a Song of Joy, Robert J. Powell, 2 part mixed voices, #1374, Augsburg, 30¢.

One's immediate attention is attracted to the words of this anthem—a poem of Thomas Campion (1567-1620); how poignant and expressive they are and how thought provoking.

The music setting has an objective quality and follows simple vocal lines. The opening and closing sections call for unison voices with a descant-like part for either a soloist or a few selected voices (the reviewer prefers the latter). The middle sections dealing entirely with questions about God, has a brief soprano and baritone solo.

Hope of the World, Robert Wetzler, Unison, Augsburg #1366, 25¢.

How can we use or introduce a new (and appropriate) hymn in worship that may not be in the church's hymnal? Should we wait

for the publication of a new hymnal (the average is 25 yrs.) in order to have hymns of our time?

One way of achieving the use and acquaintance of new hymns in worship is through anthem settings such as this:

Undergirded with a fine organ accompaniment—stanza 1 & 2 are for unison men, stanza 3 unison treble, stanza 4 for choir and congregation. An occasional use of choir and congregational music, especially on hymnic materials, would in my opinion do much toward bringing the nave and the chancel together for *corporate* worship.

Eight Descants, Gerhard Cartford; Augsburg.

Quoting from the preface to this collection “. . . A hymn with a descant is a festive experience, and it should be reserved for special or festive occasions.” These eight descants for hymns of praise fill every requirement of a descant—they add a new dimension and do not compete with the hymn melody. The hymns are:

All Creatures of Our God and King, Ye Watchers and Ye Holy Ones, Now Let the Vault of Heaven Resound (*Lasst Uns Erfreuen*); Love Divine, All Loves Excelling (*Hyfrydol*); Hark, the Herald Angels Sing (*Mendelssohn*); For All the Saints (*Sine Nomine*); Praise to the Lord (*Lobe den Herren*); Look Ye Saints (*Bryn Calfaria*).

Gospel Motets, Richard Hillert, SATB; Concordia Publishing House.

Of interest to both liturgical churches and church musicians in “reformed” churches which use scriptural service materials, this series of motets in interesting, brief, contemporary musical settings will be appealing.

Surely He Has Borne our Grievs (Good Friday or Palm Sunday); If You Continue in My Word (Reformation or General); Lord, I am not Worthy (Epiphany III); And You O Bethlehem (Epiphany); Be Merciful Even as Your Father (Trinity IV); The Stilling of the Storm (Epiphany IV).

Let the People Give Thanks, H. Schutz, Edited by G. Lynn, SATB; Mercury Music Corp. #MC271, 20¢.

We recommend this to choirs unacquainted with Schutz but interested in having an introduction to his chorale style. The text is Ps. 107 in fine translation with Schutz's music metre.

Tudor Church Music, from Oxford Press.

Well-seasoned and balanced choirs that thrive on working on anthem material of the highest type will be rewarded by these revised editions of church masterpieces.

O Give Thanks Unto the Lord, Thomas Tomkins, A.T.T.B., TCM #19, 30¢; *O God, Wonderful Art Thou*, Thomas Tomkins, SAATB, TCM #99, 35¢; *Call to Remembrance*, John Hilton, SSAATBB, TCM #97, 50¢; *Out of the Deep*, Thomas Lupo, SSATB, No. A216, 35¢.

BOOK REVIEW

Prelude to the Purchase of a Church Organ. The Fortress Press, Philadelphia, 1964; 55 pp., \$1.00.

This booklet, though small, answers practically every question, every committee responsible for the purchase of a church organ asks.

Beginning with an *understanding of the organ's role in worship* and the *type of instrument needed*, it concludes with a glossary of *organ terminology* and a rather complete *bibliography* of source materials on the organ and factors related to it.

The matter of *size, cost and companies*, with list of builders who will build organs up to \$5,000 and between \$5,000 and \$10,000 are listed.

Space requirements and organ placement: Divided chancels; rear gallery; behind the altar placements, their advantages and disadvantages and churches in The Round are explained in a layman's language.

The question of *Electronic or Pipe Organ* is covered completely. The considerations for and against each instrument are presented in clear, understandable terms and a suggested "sound test" is offered as a conclusion.

Whether to *modernize the old organ*, the factors involved and references for further information on the subject are offered.

Scattered throughout the booklet are photos and stop-list specifications of small organs.

EDWARD JOHE

A Preliminary Survey of Roman Catholic Hymnals Published in

the United States of America, by Sr. Mary Camilla Verret, R.S.M. Published by the Catholic University of America Press, Washington, D.C.

This bibliography is another indication of the growing interest in Catholic hymnology and specifically American Catholic hymnals. From a historical point of view the bibliography is of special importance since it lists some 300 hymnals dating from the post-Revolutionary period to the early 1960's. With reprints and revised editions this makes in all several hundred entries. Each entry gives a brief summary of the contents and for the most part these hymnals contained a very large portion of English hymns.

Not all the items have been located but in the majority of cases information is given as to the location of the hymnal. In some cases the book has not been found and is known only by advertisements. These are gathered into a separate section. More might have been located for reports were received saying that "we just threw most of those books out a month or so ago." There are some omissions but as far as the writer knows these are few in number and are principally in Union Theological Seminary.

The bibliography is part of a larger project, and this accounts for its publication, as the Catholic University of America is seeking a complete bibliography of American Catholic publications.

The greater part of this bibliography lists hymnals that are no longer in keeping with the trend of American Catholic hymnody

since about 1955 when the emphasis was placed on Mass hymns, and devotional hymns and hymns honoring the saints given a very secondary place. Yet these early books are of historical importance for they show the trend and growth of Catholic Hymnody in the last hundred and fifty years and more. Above all they are the means of finding sources of both text and melodies that any future handbooks or companions would want to record. American Catholic hymnody is still virgin territory but this contribution makes the road a little less difficult.

—J. VINCENT HIGGINSON

Hymnal of Christian Unity—Edited by Clifford A. Bennett and Paul Hume. Published by the Gregorian Institute, Toledo, Ohio.

The *Hymnal of Christian Unity* in the words of the editors seeks "to select a series of hymns which can be used by all faiths." Here we have a judicious and practical collection of 100 hymns including close to twenty new tunes and a lesser number of hymns which will be weighed in the balance of time. In the current days of a more pronounced ecumenical spirit, the area of hymnody offers a practical means of fostering the spirit of unity through sacred song. There is no such thing as a Protestant hymn tune and an ever increasing number have appeared in recent Catholic hymnals. This trend although not as pronounced as at present is really nothing new for this has been a fairly common occurrence since the 17th century. One might be surprised to learn that the *Roman*

Hymnal, 1884, had about a dozen tunes by non-Catholic composers. (We were "stealing" from *Hymns Ancient and Modern* even in those days). Texts however were another matter and outside the few contained in the *Catholic Hymnal*, 1884, of Alfred Young, C.S.P., there have been few until more recent times. The old *Westminster Hymnal*, 1912, brought an increased number of tunes by non-Catholics into common use and the 1940 edition offers a still greater number, which has served as a source for recent American Catholic hymnals.

The *Hymnal for Christian Unity* has brought us another step forward for most of the recent hymnals contain texts by non-Catholics, other than translations, which have been revised, sometimes drastically. Here however the texts are given as they appear in the non-Catholic hymnals. Most of these are from the *English Hymnal*, 1906 or the *Episcopal Hymnal*, 1940. Those selected texts and tunes are a solid core common to more recent non-Catholic hymnals.

Wisely the editors have chosen to include a number of new texts, some especially suited for Mass hymns with musical settings by several fairly new but worthy names. These include the fine and fresh approach by Joseph Jenkins in his setting of "Of the Father's Love Begotten;" Walter Trach's joyous festal Entrance Hymn; and others that deserve notice by John Edwards and Joseph Jenkins. The "Alleluia Song," No. 33, from a Hungarian source arranged with a text by Virginia Bogdan Pados is one that

should quickly gain wide popularity. It could become one of the more recent numbers among the "best ten." The tunes by Fr. Kestel, O.S.B., in Chant style, with texts by Fr. Cummings, O.S.B., should likewise become popular. Here is a modern inspirational touch to an older idiom.

While we note a sincere effort to trace sources, a few minor errors are noticeable. The tune of No. 60 for "O King of Might in Splendor," is much later than 1623 for it is an original composition of Father Joseph Mohr, S.J., 1877. No. 80, a fine setting for "O God, Eternal Father," is from a *Gesangbuch* of 1847, there is no *Trier Gesangbuch* of 1837. The harmonization of "Holy God," No. 82, raises some questions and the text of "Silent Night," is now generally known to be the translation of John Freeman Young. One might observe that "Ye Watchers and Ye Holy Ones," No. 27 (are we going to modernize the title to "you"?) is not exactly as some others have also regarded it, an Easter hymn, but a hymn for All Saints. The Alleluias give some reason for the choice and that is fortunate, for as a hymn to All Saints it would likely receive little notice and that stirring tune so infrequently found in American Catholic hymnals would be a great loss.

Since there are only a "modest number of hymns in the collection," the editors have "considered it advisable not to indicate the tune names and meters of the hymns." We can not agree. Such is a common practice in non-Catholic hymnals and should be with us also.

However there is greater reason in this case since this is an ecumenical hymnal. Furthermore it would have been easier to substitute tunes since some of these texts are sung to others in the collection. The longer we delay such a practical approach in identifying tunes the longer will we have to whistle, grunt and give long winded explanations that could be avoided by a common tag of a word or two.

These are minor matters and principally concern the editors. By and large the collections contain a wealth of material much old and some promisingly new. Every new collection, such as this one, adds noticeably to the growing standards of American Catholic Hymnody.

—J. VINCENT HIGGISON

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